

tre balli

2005

for alto saxophone, tenor saxophone, and piano

Clifton Callender

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tre balli, for alto saxophone, tenor saxophone, and piano
duration ~ 16'

Program notes—

tre balli was commissioned by Trio Bel Canto. The first movement, *ballo meccanico*, is loosely canonic with voices in the tempo ratios 4:6:9. (Each voice articulates and embellishes the canon line in a unique manner.) The voices enter slowest to fastest and converge at the end of the opening section. Following the non-canonic middle section, the opening section returns in a loosely retrograde manner with the voices concluding in order from fastest to slowest. The middle movement, *adagio*, grows out of its opening chorale—a purely consonant yet not-quite-tonal progression presented with utmost simplicity. *ballo continuo* concludes the work in an etude-like fashion. The movement cycles repeatedly through the opening three figures—scales followed by a noodling chromatic passage followed by a trill. With each repetition the figures grow and interpenetrate one another yielding a design that might be likened to a spiraling rondo.

Allegro, molto ritmico, like jazz

Trio

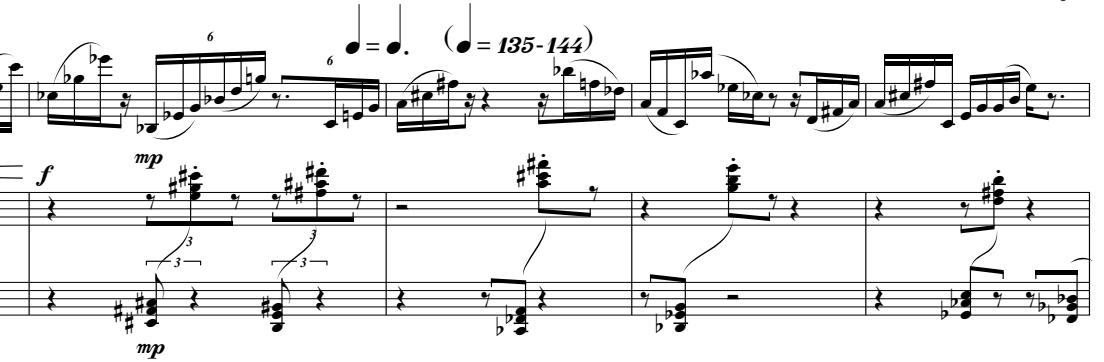

I. ballo meccanico



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♩ = 90-96

a. sax. 

a. sax. 

a. sax. 
pn. 

a. sax. 
pn. 

a. sax. 
pn. 

a. sax. *mf* *mf*

t. sax. *mf*

f *mf* *f* *mf* *leggera*

legato possibile ed espressivo

a. sax. *f*

t. sax. *mf*

f *mf*

a. sax.

t. sax. *f* *mf* *mf*

mf *f* *mf*

48

a. sax.

t. sax.

f *f* *ff* *mf* *molto legato ed espressivo*

48

48

f *ff*

53

a. sax.

t. sax.

f *mf* *f* *mf* *mf*

53

53

59

a. sax.

t. sax.

f *poco a poco cresc.* *ff*


59


f *molto legato ed espressivo* *ff*

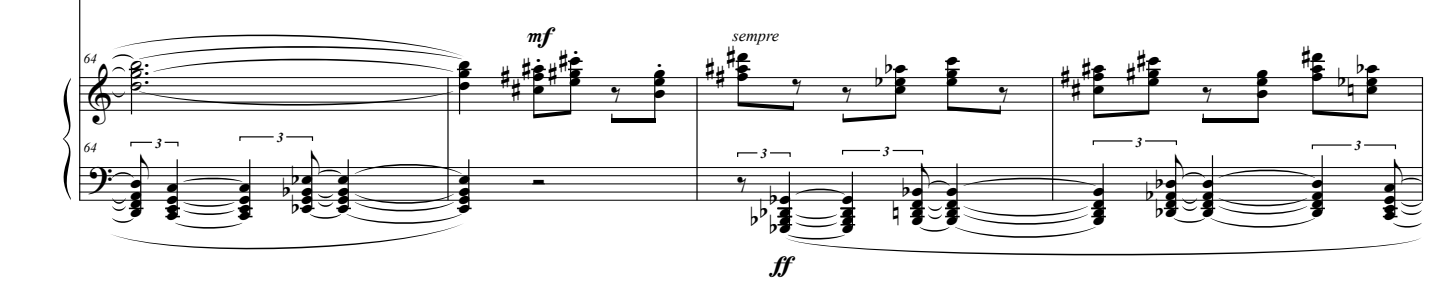
3 *3* *3* *3*


59


59

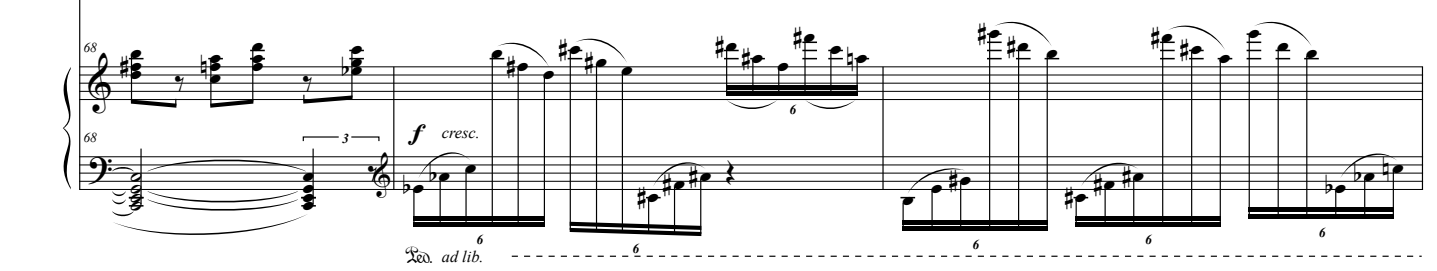
a. sax. 

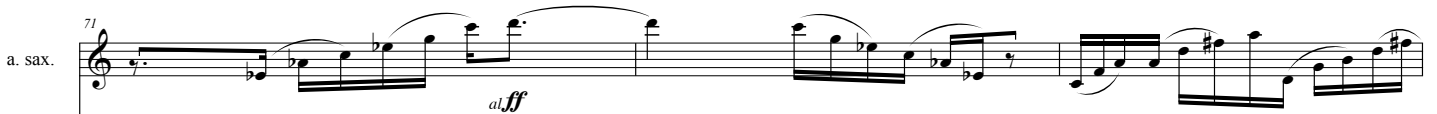
t. sax. 




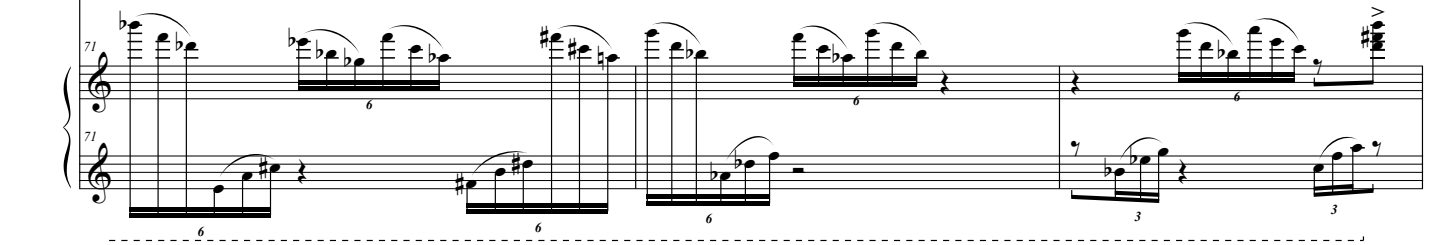
a. sax. 

t. sax. 



a. sax. 

t. sax. 



meno mosso ♩ = 112 - 120
poco a poco accel. (to m. 120)

a. sax. *fff* (non dim.)

t. sax. *fff*

semplice e cantabile

fff

pp

p

a. sax. *semplice e cantabile*
p

t. sax. *semplice e cantabile*
pp

pp

a. sax. 
t. sax. 


a. sax. 
t. sax. 


a. sax. 
t. sax. 


111

a. sax. *mf* *f* *mf*

t. sax. *p* < *f* > *p* *f* *cresc.*

(8^{va})

111

111

mf *f* *mf* *f* *mp*

116

a. sax. *f* *mf* *fff*

t. sax. *al.fff*

(8^{va})

116

116

f *mf* *fff* *f* *fff*

mf *f* *mf* *fff*

al ♩ = 135 - 144

120

a. sax. *fff dim.* *al.fff dim.*

t. sax. *al.fff* *dim.*


120


120

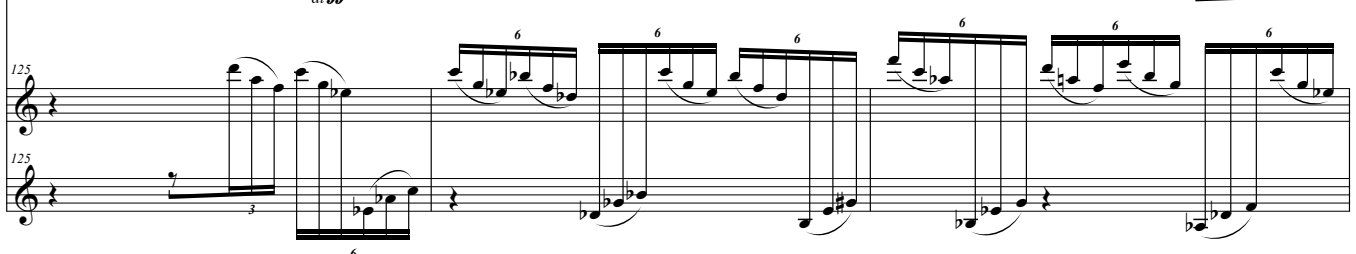
fff dim. *al.fff dim.*


6 *6*


Lib. ad lib.


a. sax. 


t. sax. 
al. ff *dim.*





a. sax. 
molto legato ed espressivo

t. sax. 
al. f ff


mf *sempre*
al. f molto legato ed espressivo
ff

a. sax. 

t. sax. 


molto legato ed espressivo
f

135

a. sax. *mf*
molto legato ed espressivo

t. sax. *al mf* *f*

(poco) *f* (poco) *ff*

8^{va}

140

a. sax. *f* *mf* *f*

t. sax. (poco) *f* (poco)

(8^{va})

146

a. sax. *f* *mf*

t. sax. *ff*

(8^{va})

simile

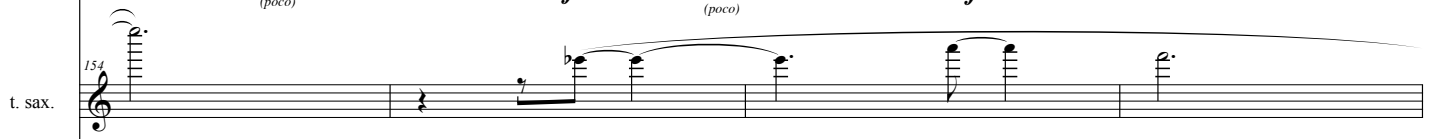
mf *f* *mf* *f* *mf* *pù f*

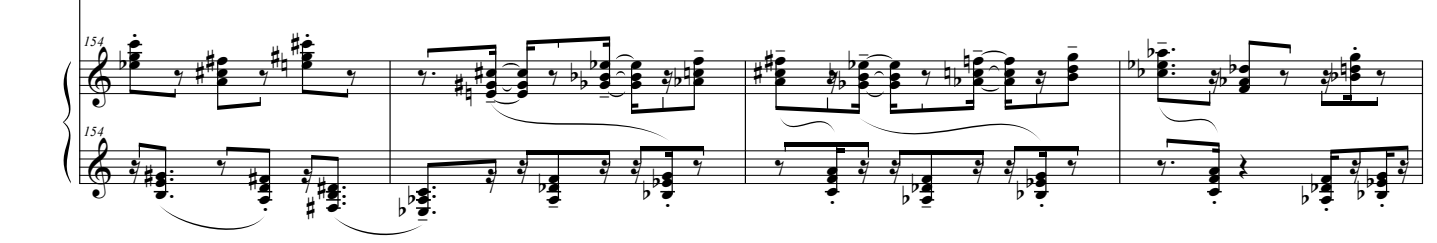
a. sax. 

t. sax. 



a. sax. 

t. sax. 



a. sax. 

t. sax. 



162

a. sax. *mf*

t. sax. *f*

mf

f

piu f

mf

piu f

mf

166

a. sax.

t. sax. *f* *mf*

ff

mf

ff

mf

171

t. sax. *mp*

mf

f

mf

mp

t. sax. 176 *mf* *f* *mf*

t. sax. 181 *f* *mf* *più f* *mf*

(poco) *mp*

t. sax. 186 *più f* *f* *ff* *f*

ossia

$\bullet = \bullet = 90 - 96$

$\gamma \bullet$ at $\bullet = 90-96$ is equivalent to $\gamma \bullet$ at $\bullet = 135-144$

t. sax. 191 *mf*

t. sax. 197 *mp* (poco) *mp*

t. sax. 207 *mp*

II. adagio

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Adagio, poco rubato

♩ = 60

poco accel.

a. sax. *p*

t. sax. subtone *pp* *p* *pp*

pn. *p*

con Leo.

6 *poco rit.* ♩ = 60 *poco rit.* *a tempo* ♩ = 60 *una poco più accel.*

a. sax. *p*

t. sax. subtone *pp* *p* *pp*

pn. *p* *mp* *p*

12 *rit.* ♩ = 88 *rit.* ♩ = 80

a. sax. *mp* *mf* *mp*

t. sax. *p* *mp* *p*

pn. *mf* *mp* *f*

18 *sub.* ♩ = 66 *a tempo* ♩ = 60

a. sax. *p*

t. sax. subtone *pp*

pn. *p* *ossia*

23 *rit.* *al* ♩ = 60 *a tempo* ♩ = 60

a. sax.

t. sax. *legato ed espressivo* *mp* 3

pn. *p* *leg.*

27

a. sax. *p* 3 3 *pp* *pp* *mp* *pp*

t. sax. *p* *mf* 3

pn. *leg.* *leg.* *leg.*

32

a. sax. *pp*

t. sax. *pp*

pn. *pp*

rit. *a tempo*
♩ = 60

36

a. sax. *possibile*

t. sax. *mp*

pn. *pp* *p*

40

a. sax. *p* *mp* *mf* *p* *mp*

t. sax. *p* *mp*

pn. *f* *mp* *p*

44

a. sax. *p* *mf* *mp* *mp* *f* *mf* *mf* *poco*

t. sax. *mp* *mf* *mp* *f* *mf* *mp* *mf*

pn. *leg.*

47 *a tempo* = 60

a. sax. *mf* *p* *mf* *pp* *mp* *pp*

t. sax. *f* *mf* *pp* *mp* *pp*

pn. *p*

con leg.

53

a. sax. *pp*

t. sax. *pp*

pn.

58

a. sax.

t. sax.

pn.

p

p

poco

p

63

a. sax.

t. sax.

pn.

pp *mp*

pp *mp*

mp *mp* *p*

pp *poco a poco dim.*

pp *poco a poco dim.*

pp *poco a poco dim.*

sempre Led.

senza ritardando al fine

67

a. sax.

t. sax.

pn.

al niente

al niente

8va

al niente

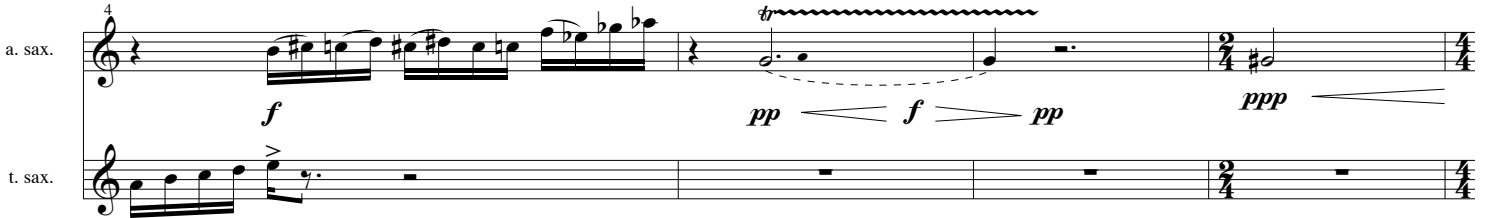
Allegro, molto ritmico, like jazz III. ballo continuo

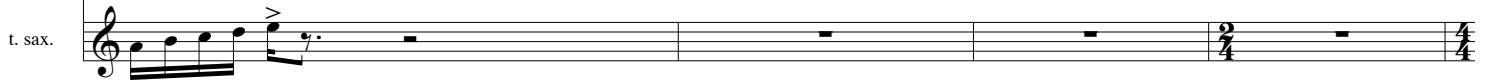
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♩ = 112-120

quasi staccato
(ad lib. slurs)

t. sax. 

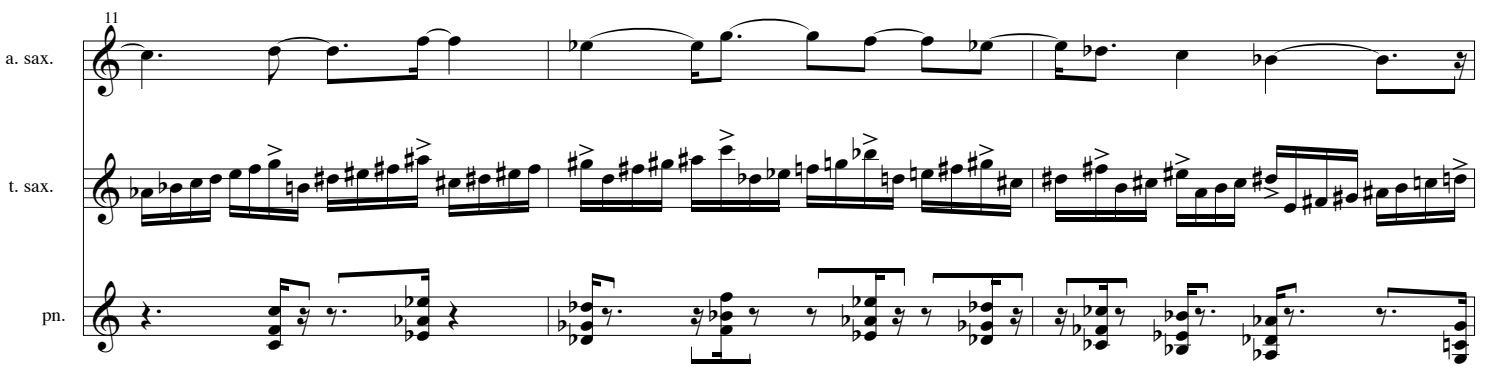
a. sax. 

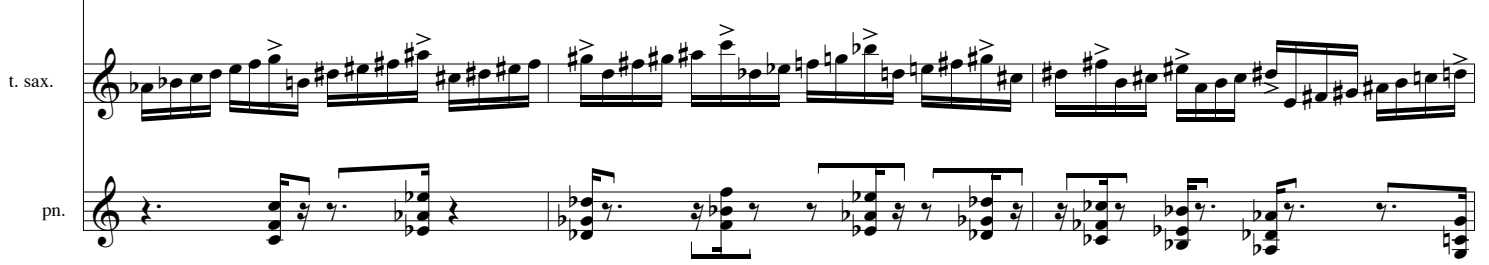
t. sax. 


a. sax. 

t. sax. 

pn. 

a. sax. 

t. sax. 

pn. 

14

a. sax. *f* *pp* < *f* > *pp* *pp* < *f* > *pp*

t. sax. *pp* < *f* > *pp* *pp* < *f* > *pp*

pn. *f* *f* *pp* < *f* > *pp*

staccato

Leg.

18

a. sax. *ff* *mp*

t. sax. *pp* < *mp*

pn. *ff* *mp*

1/2 Leg.

21

a. sax. *ppp* *f* *p*

t. sax. *pp* *f* *p* *simile*

pn. *mp* *mf* *p*

quasi staccato

24

a. sax. *f p simile*

t. sax. *(mf) p mp*

pn. *mf p*

26

a. sax. *p f p*

t. sax. *f p f simile*

pn. *mp p mp p*

28

a. sax. *mf f p f p f*

t. sax. *f p*

pn. *f p f*

30

a. sax. *f* *f p* *f* *f p* *f p*

t. sax. *f p* *f* *f p* *f pp*

pn. *p* *mf* *f*

32

a. sax. *ff* *f*

t. sax. *ff* *f*

pn. *ff* *mf*

34

a. sax. *quasi staccato* *f*

t. sax. (omit A₄ if necessary) *quasi staccato* *f*

pn. *f* *staccato*

36

a. sax. *pp* *f* *pp* *pp* *f* *pp* *p* *ff*

t. sax. (slap tongue) *mf* *p* *f*

pn. *f*

39

a. sax. *p* *mf*

t. sax. *f*

pn. *mf*

$\frac{1}{2}$ *acc.*

41

a. sax. *poco a poco cresc.*

t. sax. *mf* *poco a poco cresc.*

pn. *poco a poco cresc.* *acc.* *sempre* $\frac{1}{2}$ *acc.*

43

a. sax.

t. sax.

pn.

6

6

6

6

Leg. * *Leg.* *Leg.* *Leg.* *Leg.*

45

a. sax.

t. sax.

pn.

3

3

3

al ff

al ff

f

Leg. *Leg.* *Leg.* *Leg.* *Leg.* *al ff Leg.*

47

a. sax.

t. sax.

pn.

mf

ff

f

ff

f

ff

Leg.

51

a. sax. *f p simile*

t. sax. *ppp* *f*

pn. *mp*

54

a. sax. *f p f* *molto espressivo*

t. sax. *f p simile f mf* *cantabile*

pn. *f* *mf* *Leg.*

57

a. sax. *8va*

t. sax. *8va*

pn. *Leg.*

(8va) (for all glissando harmonics: boundary pitches and rhythms are approximate)

a. sax. *mf*

t. sax.

pn. *f* *staccato*

♩ *senza ♩*

a. sax. *mf*

t. sax. *mf*

(for all glissando harmonics: boundary pitches and rhythms are approximate)

pn.

a. sax. *f poco a poco cresc.*

t. sax. *f poco a poco cresc.*

pn. *poco a poco cresc.*

* improvise glissando harmonics over given fundamental, approximating rhythm and contour

68

a. sax.

t. sax.

pn.

ff

ff

ff

(8^{va})

71

a. sax.

t. sax.

pn.

f

f

f

8va

ad lib.

74

a. sax.

t. sax.

pn.

8va

77

a. sax.

t. sax.

pn.

80

a. sax.

t. sax.

pn.

83

a. sax.

t. sax.

pn.

86

a. sax. *cresc.*

t. sax. *p* *cresc.*

pn. *cresc.*

Leo.

89

a. sax. *mp cresc.*

t. sax. *mp cresc.*

pn. *mp cresc.*

Leo.

92

a. sax. *mf* *fluttertongue sin al segno*

t. sax. *mf* *fluttertongue sin al segno*

pn. *mf cresc.*

Leo.

94

a. sax. *f*

t. sax. *f*

pn. *f*

8^{vb}
L_{ed.}

96

a. sax. *più f* *f* *f*

t. sax. *più f* *f* *f*

pn. *f*

8^{vb}
L_{ed.}

98

a. sax. *ff* *f* *fff*

t. sax. *ff* *f* *fff*

pn. *ff* *f* *fff*

8^{vb}
L_{ed.}

-29-

100

a. sax. *f* < *fff* > *f* < *fff* > *f* *f*

t. sax. *f* < *fff* > *f* *f* < *fff* > *f* *f* *f*

pn. *sc.*

gliss. *gliss. possibile*

8va

104

a. sax. *fff* (not fluttertongue)

t. sax. *fff* (not fluttertongue)

cadenza, appassionato

106

a. sax. *f* *ff*

t. sax. *f* *ff*

senza misura

108

a. sax. *fff* *f* *cresc.*

t. sax. *fff* *f* *cresc.*

senza misura

$\bullet = 120$
accel.

a. sax.

t. sax.

$\bullet = 120$
accel.

$\bullet = 180$

a tempo
 $\bullet = 112 - 120$

a. sax.

t. sax.

ff

pp

ff *fff* *pp*

... fluttertongue

a. sax.

t. sax.

pn.

pp

a. sax.

t. sax.

pn.

114

ppp *f*

quasi staccato

f p simile

mf *cresc.*

117 *quasi staccato*

a. sax. *p* *f* *p* *f* *simile*

t. sax. *f* *p* *f* *simile*

pn. *f* *p* *f* *simile*

119

a. sax. *poco a poco cresc.*

t. sax. *poco a poco cresc.*

pn. *poco a poco cresc.*

f

121

a. sax. *ff*

t. sax. *ff*

pn. *f* *ff* *8va*

123

a. sax.

t. sax.

pn.

8^{va}

125

a. sax.

t. sax.

pn.

f

f

f

3 6 6 6 6 6 6

Leg. Leg. Leg. Leg.

127

a. sax.

t. sax.

pn.

6 6 6 6 6 6

cresc. al fine
Leg. sempre

129

a. sax.

t. sax.

pn.

The musical score consists of three systems. The first system (measures 129-131) features the alto saxophone (a. sax.) and tenor saxophone (t. sax.) parts. The a. sax. part begins with a quarter note G4, followed by a quarter rest, then a quarter note G4 with a trill, and a quarter note G4. The t. sax. part begins with a quarter rest, then a quarter note G4 with a trill, and a quarter note G4. The piano accompaniment (pn.) consists of chords in the right hand and a bass line in the left hand. The second system (measures 132-134) continues the saxophone parts with trills and slurs, and the piano accompaniment. The third system (measures 135-136) concludes the phrase with a final chord and a half note in the piano part.